

# SPLASH

*The Sydney Film & Video Event*



RICHARD WEISS



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## THE HIT OF THE N.Y. FILM FESTIVAL

*"Pat O'Connor's direction broadens and illuminates 'A Month In The Country...'. His direction lends it a strong sense of yearning, as well as a spiritual quality..."*

*Natasha Richardson is mesmerizing."*

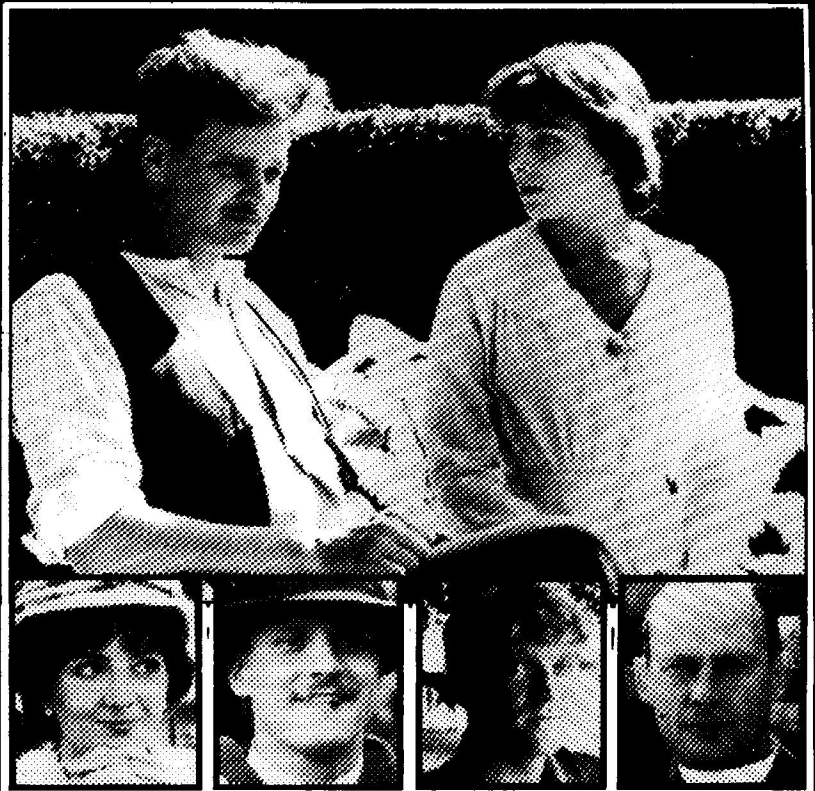
— Janet Maslin, NEW YORK TIMES.

*"I could have spent a month in the country just enjoying the beauty and acting of this exquisite film."*

— Garth Pearce, DAILY EXPRESS.

*"It demonstrates the same intelligence, sensitivity and feel for actors that informed 'CAL.'"*

— Geoff Andrews, TIME OUT.



# A MONTH IN THE COUNTRY PG

Starring COLIN FIRTH · KENNETH BRANAGH · NATASHA RICHARDSON and PATRICK MALAHIDE Screenplay by SIMON GRAY  
(from the novel "A MONTH IN THE COUNTRY" by J. L. CARR) Director of Photography KENNETH MACMILLAN Composer HOWARD BLAKE  
Executive Producers JOHNNY GOODMAN and JOHN HAMBLEY Associate Producer DOMINIC FULFORD Produced by KENITH TRODD

DISTRIBUTED BY VILLAGE ROADSHOW CORPORATION

Directed by PAT O'CONNOR

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# PROGRAM

## Friday 22nd April

- 8.00pm **General Screening 1**  
10.00pm **Jesus – Der Film**

## Saturday 23rd April

- 6.00pm **Book Launch**  
7.00pm **Black Video: Broadcasting from the Centre**  
*curated by Eric Michaels*  
9.00pm **General Screening 2**

## Sunday 24th April

- 8.00pm **Metaphysical TV II**  
*curated by Michael Hutak*  
**Autoportrait**  
*curated by Simon Cooper*

## Friday 29th April

- 8.00pm **Moderns in Ruins – Super 8 from Berlin**  
10.00pm **Bent**  
*curated by Steve Cummins*

## Saturday 30th April

- 6.00pm **Australian Super 8 1981-6**  
*selected by Michael Hutak*  
7.30pm **Gamblers and Thieves**  
*presentations by Ian Hartley and Shelley Kay*  
9.00pm **General Screening 3**

## Sunday 1st May

- 8.00pm **Parerga**  
**Robert Cahen, Marcel Odenbach**  
*curated by Heather Barton*

## Wednesday to Saturday April 20 – 30

- 3.00pm – 8.00pm **The Loop**  
*curated by Barbara Campbell at The Performance Space.*

# FRIDAY 22ND APRIL 8.00PM

## GENERAL SCREENING 1

### ANIMATION

*Axolotl*

5 mins.

Super 8 VHS

A selection of animation by the Axolotl group.

### THE JAR

*Colleen Cruise*

9 mins.

U-matic

A lepidopterist claims another life.

### TELEGRAM FOR MRS EDWARDS

*Kriv Stenders*

4 mins.

35mm

### COOL WATER

*Robert Herbert* - director

*Kath Ford* - producer

17 mins.

16mm

Ben and Jeffelene have been sent to Earth to return with a specimen of "Cactus Cereus". Teleported to the wrong location, they search suburbia...

### FLIGHT TO INDIA

*Kim Castle & Louise Collins*

10 mins.

16mm

## · INTERMISSION ·

### ONE MINUS ONE

*Natalya Koryncka*

16 mins.

VHS

Portrait of a couple of shift workers with little time for a private life.

This film has been entered in the following festivals:

Munich, Germany...First Prize (1986)

Oberhausen, Germany...First Prize (1987)

Torino, Italy...Special Prize (1987)

### FISH TANK

*Nicole Punt*

10 mins.

U-matic

Animation from Sydney College of the Arts Design School.

### BACKGROUND MUSIC (ORPHIC)

*Gad Hollander*

30 mins.

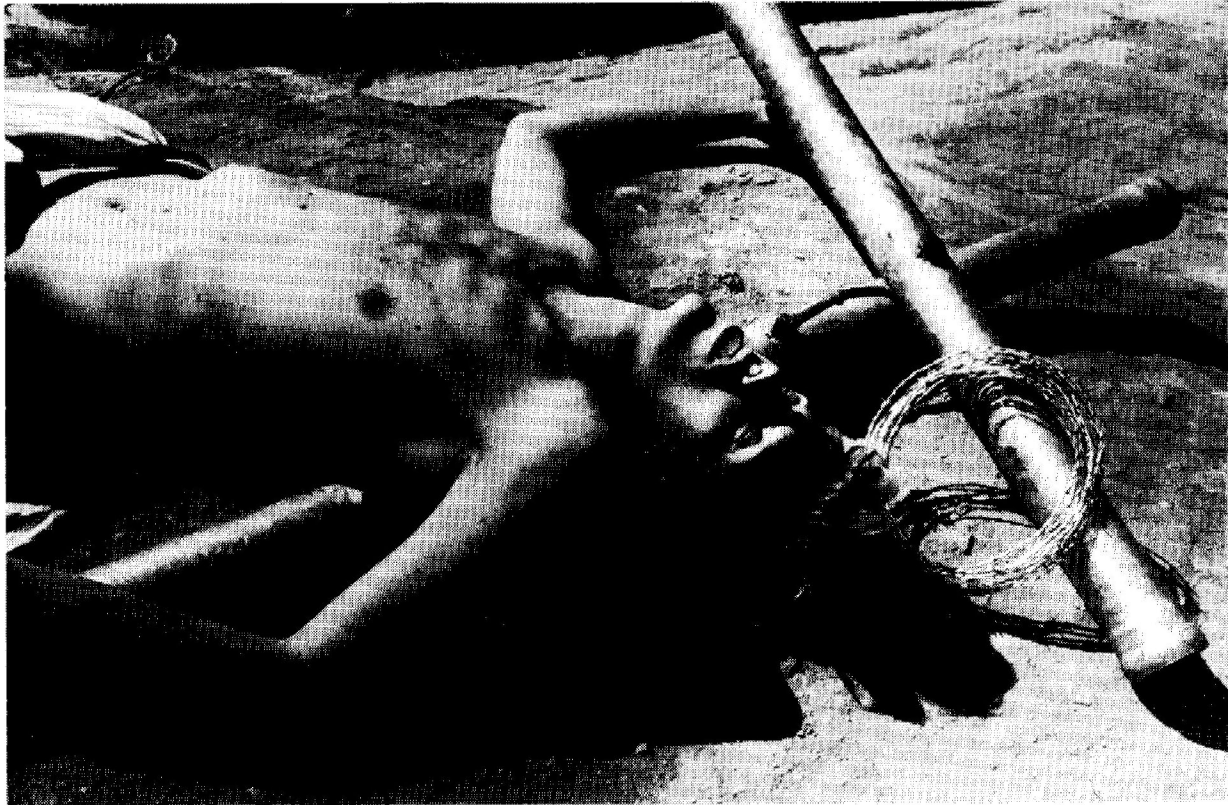
U-matic

1986 London



# FRIDAY 22ND APRIL 10.00PM

## JESUS – DER FILM



*Super 8 120 minutes*  
*Bundesrepublik Deutschland 1986*  
*Produktion: MBC, Berlin*  
*Eine Filmidee von Michael Brintrup*

Contributing film-makers:

Anarchistische Gummizelle; Michael Brintrup; Jorg Buttgerit; Die Todliche Doris; B & W Hein; intershop gemeinschaft wiggert; Almut Iser' Frontkino/Konrad Kaufman; Dietrich Kuhlbrodt; Georg Ladanyi; Merve-Verlag; Giovanni Mimmo; padeluun; Robert Paris & Andreas Hentschel; Schmelsdahin; Sputnik-Kino/Michael Wehmeyer; Stiletto; Teufelsberg-produktion die 2; Lisan Tibido; VEB Brigade Zeitgewinn; Werkstattkino/Doris Kuhn; Andreas Wildfang.

*With:*

*Michael Brintrup (Jesus); Panterah Countess (Maria); and 120 others.*

"...Brintrup and his collaborators have used the limitations and the advantages of (Super 8) to fashion a personal film that has an emotional power and symbolic scope that has eluded many a Hollywood life of Christ. With its shadowy B & W images, extensive use of intertitles and its emphasis on symbolism, there are times when **Jesus** seems to be an amalgam of German expressionism and D.W. Griffith in his most sincerely devotional mode. **Jesus** treads a fine line between contemporary tongue-in-cheek re-interpretation of scriptural narration and the serious rendering of an ancient and gripping story, but it always remains true to a belief in spiritual reality, which is its greatest power."

– from the notes to a Chicago screening of **Jesus – Der Film**

# SATURDAY 23RD APRIL 7.00PM

BLACK VIDEO:

BROADCASTING

FROM

THE CENTRE



**BLACK VIDEO: BROADCASTING FROM THE CENTRE**, a collection of recent video productions from the Warlpiri Media Association, Yuendumu and from Imperija Television, Alice Springs. The screenings have been specially curated by Eric Michaels, who will introduce the works.

Eric Michaels has studied the introduction of television and video into isolated communities, spending 5 years working with the Warlpiri speaking people at Yuendumu. He has written in the field of art, anthropological ethics and popular culture. His latest work on the problems of marketing Aboriginal art, appears in the latest issue of *Art & Text*.

BOOK LAUNCH

6.00pm

**FOR A CULTURAL FUTURE — FRANCIS JUPURRURLA MAKES TV AT YUENDUMU**, will be publicly launched by Aboriginal activist, Marcia Langton.

"On 1 April 1985, daily transmissions began from the studios of the Warlpiri Media Association at the Yuendumu community on the edge of Central Australia's Tanami desert... The transmissions were unauthorised, unfunded, uncommercial and illegal. There were no provisions within the Australian Broadcasting laws for this kind of service.

...All content the Warlpiri Media Association transmits is locally produced. Almost all of it is in the Warlpiri Aboriginal language. Some is live; schoolchildren reading their assignments, community announcements, old men telling stories, young blokes acting cheeky. The station also draws on a videotape library of several hundred hours of material... produced in the community since 1982...

Yuendumu's four hour schedule is by percentage, and perhaps absolute hours, in excess of the Australian content of any other Australian television station."

So begins a new Australian publication written by Eric Michaels in conjunction with the Warlpiri Media Association. Entitled, **FOR A CULTURAL FUTURE — Francis Jupurrurla Makes TV at Yuendumu**. The monograph considers the experience of the YUENDUMU community, through the practices of local videomaker, Francis Jupurrurla, to analyse several critical aesthetic, ethnographic and political questions relating to the introduction of electronic media to Aboriginal communities.

WARLPIRI people ask,

"Can video make our culture strong? Or will it make us lose our Law?"  
...The problem that video and television pose, is how to discover means of bringing this new medium "inside the Law".

**For a Cultural Future: Francis Jupurrurla makes TV at Yuendumu**, is the third publication in the **ART & CRITICISM MONOGRAPH SERIES**, edited by Paul Foss and Juan Davila and published by ARTSPACE.

Launch co-ordinated by Susan Charlton.



SATURDAY 23RD APRIL 9.00PM

GENERAL SCREENING 2

**HOT HOT HOT FOR COLD COLD YOU**

*Ashley Scott*

4 mins.

VHS

Post fetishistic music video.

**FISH WIFE**

*Zwinead Roarty*

4 mins.

Super 8

This is your lucky day.

**PLANET OF THE JAP**

*Jane Stewart and Dalia Shelef*

6 mins.

Super 8

Based on a 'new wave' Japanese comic book (Manga) story by Suehiro Maruo,

**WOUNDED HEART**

*Lilly Fisher*

8 mins.

Super 8

A relationship caught in the wastelands of mediocrity, Reflections of the woman are full of fear, but there is 'no stopping' this love affair.

**MYSTERY LOVE**

*Chris Windmill*

6 mins.

16mm

**17 MINUTES OUTSIDE CHINA**

*Alan Brown*

17 mins.

U-matic

Shot in China and edited into 7 sections of loose relatedness.

**ITCH**

*Cushla Dillon, Jane Stewart, Dalia Shelef, Helen Barlow*

5 mins.

U-matic

**BEYOND CONTROL**

*Ian Andrews*

8 mins.

U-matic

Made in August-September 1987. An anti I.D. Card video.

**ROADBLOCK**

*Ross Harley*

15 mins.

VHS

Soundcut by Andrew Leitch & Ross Harley

I put a spell on you - of twisting bitumen, staccato beams of light, the complex geometry of crushed body work. Rubble Ruin. The road. "Total risk in total comfort."



**INSATIABLE**

*David Chesworth*

29 mins.

VHS

A stylised abstracted musical narrative video presenting ideas about performance.

INTERMISSION

# SUNDAY 24TH APRIL 8.00PM

## GROOVY DECAY – PROLOGUE

*Andrew Frost*

7 mins  
Super 8  
1988

## ...OF EVERYTHING

*Gary Warner*

8 mins.  
Super 8  
1987

## 35 SUMMERS

*Mark Titmarsh*

15 mins.  
Super 8  
1988

## DIOGENES' REGRET

*Michael Hutak*

9 mins.  
Super 8  
1988

## METAPHYSICAL T.V. II

*curated by Michael Hutak*

Metaphysical TV is a group of imagemakers who share within their individual practices that curious tendency to point a camera back towards the video screen. These plunderers see TV as an overdetermined, pluralistic storehouse of imagery, where a century's culture awaits their intervention, or simply their immersion. But whether TV offers each the constitution of a subjectivity or its dissolution is, on a grand scale, immaterial because all of them can be said to *write* with television - certainly a trait that bonds their practices while at the same time guaranteeing difference from the all-too-familiar ad-hoc 'cut-up' strategy, where visual overload is the guiding principle.

From there differences begin to emerge - each imagemaker's style and concerns is distinct, engaging. And just what do these 'writers' have to say? Stay tuned...

Michael Hutak

## · INTERMISSION ·

The mind is its own place, and in itself can make a Heaven of Hell, a Hell of Heaven...

## AUTOPORTRAIT

*Simon Cooper* CanberralSydney

16 mins.  
Super 8

## TWO THOUGHTS

*Melissa Smith*

5 mins.  
VHS

## THE BRIGIT BARDOT OF INDOOROOPILLY

*Geoff Shera* Brisbane

10 mins.  
U-matic

## A QUESTION OF FAITH

*Bill Mousoulis* Melbourne

8 mins.  
Super 8

## A SONG OF AIR

*Merilee Bennett*

26 mins.  
16mm

## ROCK HEART FIRE

*Michael Lee*

17 mins.  
16mm

A personal film of Ayers Rock and Central Australia.



## AUTOPORTRAIT

*curated by Simon Cooper*

"As this wave from memories flows in, the city soaks up like a sponge and expands. A description of Zaira as it is today should contain all Zaira's past. The city, however, does not tell its past, but contains it like the lines of a hand, written in the corners of the streets, the gratings of the windows, the banisters of the steps, the antennae of the lightning rods, the poles of the flags, every segment marked in turn with scratches, indentations, scrolls."

– Italo Calvino  
*Invisible Cities*  
Picador 1979

"Place implies memory, reverie and the imaginary. Place also implies displacement, being elsewhere, being a stranger. ...Films are like imaginary journeys..."

– Peter Wollen  
"Place", *Framework 13*

# FRIDAY 29TH APRIL 8.00PM

New Films from Berlin and one out of Cologne

## INDIFFERENCE

*Penelope Buitenhuis* Berlin 1987

23 mins.

B&W

## THE FASCINATING DOLL HOUSE

*Uli Versum* Berlin 1987

12 mins.

colour

Who is living in the Doll House?

## CINEMATONS FAUX

*Gerard Duron* with films by Christo Javacheff, Jürgen Brüning,

Schmelz Dahin, Un Admirateur, Berlin 1988

12 mins.

B&W and colour

4 shorts working with one shoot for 3 minutes.

## MACHO PUSHING

*Andreas Wildfang* Berlin 1987

3.5 mins.

colour

A film about Love.



## MODERNS IN RUINS — SUPER-8 FILMS FROM BERLIN

Super-8 is alive and flourishing in Berlin's subculture. It is, amazingly enough, respected as a serious medium here. Not relegated to comfortable home corners, a variety of cinemas, clubs, warehouses, and festivals continue to feature super-8 work, and journalists write about it. Freed from the chains of commercialism, these self-financed films are, above all, made without compromise. They are often personal, uninhibited, and radical in form and content.

This program is only a small example of the enormous variety of S-8 films being produced currently in Berlin. To generalise about their content is difficult. Sex and violence play an important role. The urban wasteland, frustration, black humour, twisted puppet fantasy, and experimental reflections on television, art and the cinematic apparatus are some of the ideas implicated. Though optimism is not rampant, the necessary marginal expression of resistance to conditioning, will suffice.

*Penelope Buitenhuis*



## THE BLACK TRIANGLE

*Karin Albers* Berlin 1987

12 mins.

colour

12 minutes of female nudity.

## BREAKFAST IS THE BEST SEASON

*Kain Karawahn*, Berlin 1986

6 mins.

colour

Acting by Kaethe B. One breakfast, one existence - one city, one time.

## THE BERLINER SUMMER NIGHT DREAM

*Kwain Karawahn* Berlin 1986

1.20 mins. colour

## KALI-FRAUENFILM

*W. and B. Hein* Cologne 1987

11 mins. colour



# FRIDAY 29TH APRIL 10.00PM

## BENT

curated by Stephen Cummins

### MIRACLE OF THE ROSE

*Cerith Wyn Evans, UK*

23 mins.

16mm colour 1984

"The erotic climax of the final dream in Genet's 'The Miracle of the Rose' becomes embodied in a direct experience of sexual delirium."

### ALFALFA

*Richard Kwietniowski UK*

10 mins.

16mm colour 1987 presented on U-matic

Camera - *Frank Passingham*

Graphics - *Andrew Wawrowski*

Sound and Music - *Startled Insects*

Editor - *Nick Upton*

Script/Producer - *Richard Kwietniowski*

Financial Support - *South West Arts*

"'Alfalfa' examines the different contextual uses of language: how 'official' jargon harbours paranoia and repression; and how a subculture uses it to mediate desire. What is the relation between the two? Does the existence of one make the other necessary?"

### ILLEGAL TENDER

*Paul Bettell, UK*

14 mins.

16mm colour 1987 presented on U-matic

Cast - *Phillip Williamson, Martin Vafadari*

Camera - *Jon Bettell, Paul Bettell*

Assistant - *Kevin Thomas*

Soundtrack - *Paul Bettell, Andrew Flanagan*

Produced and Distributed - *Hungry Pictures, London.*

"Bettell's magnificent first work suggests a genuinely moving picture of passion and vulnerability. Two men fall in love but love is a 'dangerous structure'."

### A MOFFIE CALLED SIMON

*John Greyson, Canada*

14 mins.

16mm B&W 1986

About Simon Nkodi, a black, gay activist jailed in South Africa, this film explores connections between anti-apartheid struggles and gay liberation.

### THE ADS EPIDEMIC

*John Greyson, Canada*

5 mins.

U-matic colour 1987

Commissioned for a shopping mall video wall, 'The ADS Epidemic' addresses anti-sex hysteria in the age of AIDS. In this hilarious rock video the symbolism in 'Death in Venice' takes on a new meaning.

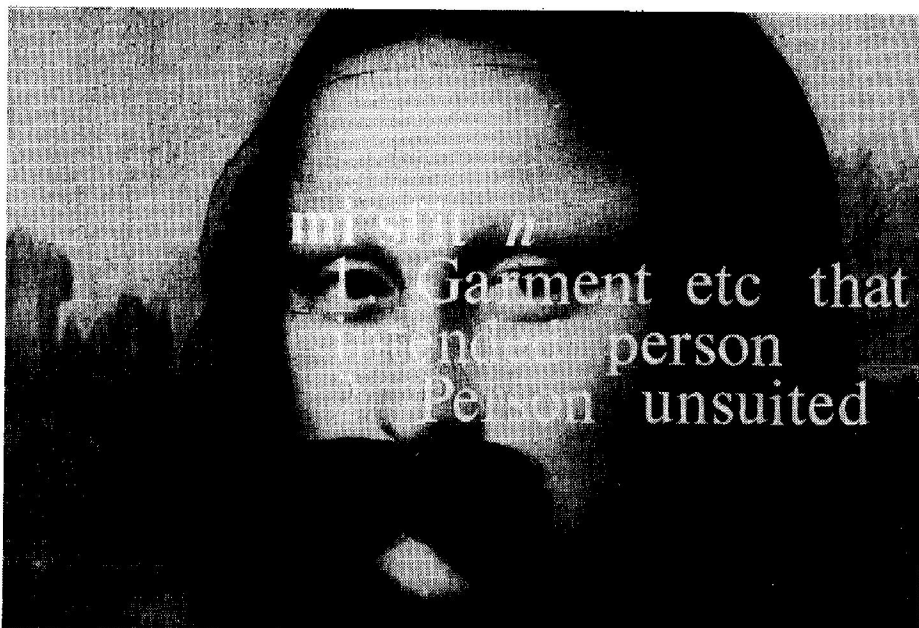
### EPIPHANY

*Cerith Wyn Evans, UK*

27 mins.

15mm colour 1984 presented on U-matic

"A celebration of the cinematic image exploring its visual and emotional potential."



**Bent** is a collection of six films which deal with a language of sexuality, bending, bursting, rearranging or playing with its conventions. This is different from the obsession with the margins of sexuality which is proving very popular in the margins of the conventional film scene (ie. the vogue for homosexuality in **My Beautiful Laundrette** and **Desert Hearts**, and for masochism witnessed in **9½ Weeks**, **Blue Velvet** and **Betty Blue** often by straight directors). At the same time much current theory surrounds notions of 'difference', and 'the Other'. Thus there is a general exploration of colonisation of homosexuality going on at the moment by a voyeuristic 'general public' (with the exploration and colonisation often collapsed together).

The films in this program, especially **Illegal Tender**, **Miracle of the Rose** and **Epiphany** don't substitute homosexuality for heterosexuality in a traditional narrative structure (as in Stephen Frear's, **Prick up Your Ears** in which Haliwell was portrayed by the traditional stereotype of the ugly, nagging wife). Instead the films are liberated from the conventions of narrative structure allowing powerful images to establish a language of their own.

Paul Bettell states in **Illegal Tender**, "I was trying to articulate my strongest feelings about love and the limits placed on it within our society. I wanted a certain rawness to come across, so I avoided the restrictions of a plot or storyline. Instead there is a broken narrative which borrows more from stream of conscious writing than from cinematic conventions. Although it is primarily about love between two men, the film could apply to anyone who has ever felt their sexuality stifled by normality."

Similarly in Cerith Wyn Evans, **Miracle of the Rose** based on the last five pages of the book by Jean Genet the original poetic text is translated into a series of visual hieroglyphics. "Precise physical gestures, the play of light, shadow and colour upon the shaven head and bare shoulders of a young boy, a deranged herbarium of exotic plants and cacti drift through and across a slow close-up pan of intricately tattooed arm and a series of cut-aways of a half naked body suspended on a harness with a noose around his neck. The erotic climax of the final dream of Genet's *The Miracle of the Rose* becomes embodied in a direct experience of sexual delirium."<sup>1</sup>

These three films make great use of layered, dense, imagery and sound, creating a sense of fluidity and eroticism similar to the work of Derek Jarman. They also share his sexual politics, concern with notions of masculinity, the overthrow of social mores and a rejection of the simplistic narrative logic of Hollywood. Cerith Wyn Evans has worked with Jarman on a number of films as well as collaborating with John Maybury and Michael Kostiff and Jarman on **The Dream Machine** using imagery of William Burroughs. These film makers form part of a movement which has become known for its "romantic aesthetic", a celebration of the cinematic image exploring its visual and emotional potential.

**Alfalfa** by Richard Kwietniowski responds to return to the language of sexuality, with a gay alphabet. The film begins with the following quotations...

"The world of the homosexual has a complex language, brittle yet excruciatingly precise, fashioned out of the cliches of the other world."

Anthony Burgess *Earthly Powers*

"The complex language of the (male) homosexual is a defence AGAINST the cliches of the 'other world'.

"They rarely come together..." Richard Kwietniowski.

The film examines different contextual uses of language in a humorous and playful manner, suggesting no right or wrong definition but a multiplicity and layering of meaning creating a similar richness to the work of Cerith Wyn Evans and Paul Bettell.



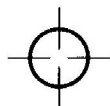
Also of a humorous bent is **The ADS Epidemic** by John Greyson. Originally commissioned for a shopping mall video wall it is in the style of a rock video. A.D.S. is an acronym for Acquired Dread of Sex and despite pleas for Safe Sex it seems that in the wake of AIDS, the ADS epidemic is world wide. Greyson's film is an hilarious send up of **Death in Venice** as well as a promotion for safe sex.

Greyson's other film, **A Maffie Called Simon** however is much more serious. "A collage of photographs, letters, TV footage and dramatic sequences that present the case of Simon Nkodi, black gay activist and student leader in South Africa, jailed two years at the time the film was made. Based on letters from Nkodi and his lover Ray, to a Canadian gay Journalist, the film explores the connections between anti-apartheid and gay liberation struggles."<sup>2</sup>

Despite gains made in the last two decades it seems that the new conservatism is back with a vengeance. In Britain a new law, 'Clause 29', bans funding for local organisations which promote or publish homosexual material in a positive way. This may prevent films such as those in this program from receiving any public funding and could even prevent the screening of these films. Will we return to a situation such as in the 'Golden Years' of Hollywood under the 'Motion Picture Production Code' with (gay) couples sleeping in single beds! Hopefully this attempt at returning gay culture to the closet will not destroy an independent and experimental film culture which allows people to express their sexuality on the screen as they wish.

1. "The Dead Rose" Ken Hollings *Performance Magazine* Mar 84.
2. "Underground Canada" program notes Canada House London Oct/Nov 87.

Thanks to Mark Finch and Ken Wark.



**SATURDAY 30TH APRIL 6.00PM**

**CINE-ROMANCE**

*Rolando Caputo & Juan Davila*

4 mins

1981

**MANLESS**

*Maria Kozic*

18 mins.

1982

**DREAMS NEVER END**

*Bill Mousoulis*

8 mins.

1983

**SUSPECT FILMMAKER**

*Rowan Woods*

10 mins.

1984

**YOUNG GUY – YOUNG GAL**

*Geoff Weary*

8 mins.

1984

**UNTITLED**

*Meryln Fairskye*

4 mins.

1984

**YES IT IS**

*Virginia Hilyard*

4 mins.

1985

**WESTWORLD STORY**

*Catherine Lowing*

5 mins.

1985

**CARUMBA**

*Nick Meyers*

3 mins.

1985

**TWISTED LEGEND**

*Rhondra Kelly & Richard De Souza*

5 mins.

1986

**COMMERCIAL SUPER 8**

*Matthew Duchesne*

3 mins.

1986

**HOTEL FLORIDA**

*Robert Herbert*

3 mins.

1986



# AUSTRALIAN SUPER 8 — 1982-86

selected by Michael Hutak

# YOU WERE ALWAYS ON MY MIND

I offer the following passages for your consideration:

"Contemporary Australian Super 8 might have been expected to follow a more hard line structuralist materialist position inherited from those who went before in the 16mm avant garde of the 1960's and 1970's... Their films ...rejected entirely the stereotyping and narrative illusionism of industrial or popular cinema.

"However something altogether different happened, something like a reevaluation of all values that transcended the appointed limits of experimental cinema, and now permits a more general speculation about *cinema*, ranging from the intimacies of the avant garde to the mass mediations of the dominant popular cinema."

from Catalogue Essay **Follow the Sun**  
by Mark Titmarsh

"In Australia today, when we speak of Super 8, we refer not to a film gauge, but to what has been termed a 'scene', composed not only of films, but also of their makers, distributors and audiences, their styles and concerns, and reviews and articles about them, as well as funding bodies, production facilities and screenings..."

from **Making the Scene**  
by Ben Crawford.

My brief was to curate a program of significant Super 8 films from those which appeared in the programs of the Super 8 Film Group screenings. Thus I had to choose from a body of between 5-600 films by over 400 individual filmmakers. Therefore this program (need it be said?) constitutes subjective choices and makes no claim to being representative. However there were certain principles in play in the selection process: I looked to showcasing the work of the more prolific and significant filmmakers - those who have developed particular styles, have dealt with recurring themes and ideas, or have had a particular interface with film theory, or simply produced films which made an impact; and within these strategies I sought to secure the film which I thought was emblematic of that filmmaker's wider practice.

I also looked for films by those who are better known for their work in other mediums - the focus here being crossover - artists today distribute their activities across many areas - performance, writing, curating, the fine & plastic arts, film & video - 16mm, Super 8, Video 8, etc. This scenario doesn't focus on just one medium, and all those who have actively participated in the (re?)emergence of a Super 8 film culture in the '80s, here and in Europe and America, are all also active participants in a wider cultural sphere. This inaugural Sydney Film & Video Event is testimony enough to that claim, as is the diversity of styles and concerns within this retrospective.

Finally, I included only films which I liked.

Let's return to the scene of the crime...

*Michael Hutak*

*\* This is only a selection from a wider program which will be available on Video and Super 8 from the Australian Film Institute and the Sydney Super 8 Film Group. The Program comes with bios and catalogue entries from all the filmmakers as well as covering essays. This program was assisted by the Australian Film Commission with thanks especially to Jennifer Statt and Cathy Robinson.*

SATURDAY 30TH APRIL 7.30PM

GAMBLERS

## NO BUDGET

*A presentation by Ian Hartley*

Maybe you've seen Ian Hartley around town, or traces of his influence. That's him squinting in the smoky dark over a turntable. HIP HOP. This SITT was visualised by him before it became your local.

Painter, publisher, editor, record maker and breaker. Terrorist Art Group collaborator. Love Cage. Scratch Video. BANG BANG, Institute of Contemporary Events.

A thieving boy - a fan - a household name in esoteric spaces. Yes, that's the one.

By request, Ian Hartley will play favourites from his collection of video works PLUS a new number, specially produced for **SPLASH**.



# AND THIEVES

# At the heart of the Risk or, BIG TIME WITH A ROADMAP

*A presentation by Shelley Kay*

**Proposition One:** sometimes if you win, you lose. There is nothing like the insularity of the satellite society for moulding a climate where dog eats dog. When this happens the players are disabled, they do not get on with the game. So what is the game?

**Proposition Two:** the only game in town. People slide a lot further on bullshit than they do on sand. This is true of critics too. It comes down to the nature of the risk; a culture might stake its whole future on a few badly chosen words here, a brash remark there as if those things counted so much in the first place. Humiliation is the gambler's second name but for the confidence man the humiliation of playing the jerk (laying down, rolling over, getting screwed) always has something at the end of it. He wouldn't do it unless the pay off was phenomenal.

**Proposition Three:** who's calling the shots? There are two kinds of gambles. First, there is the gamble for money or the quick but glorious career. These are short term wagers and the satisfaction is instant and gratuitous. Second, there is the gamble that involves wagering magnificent sums against all odds. It's the only game in town for those who pass on the first option because they have something better to risk. It's a long term punt and the satisfaction is simple: everybody benefits, everybody goes home in a limousine.

**Proposition Four:** rich can be arranged. If a culture is going to take the plunge then its got to give itself a good stake. What I'm saying is this. Raise the Stakes.

*Shelley Kay*

*Shelley Kay is a writer and a film critic.*

*At the Heart of the Risk was commissioned by Susan Charlton.*



SATURDAY 30TH APRIL 9.00PM

GENERAL SCREENING 3

**HOLE IN THE BUCKET**

*Told by An Idiot*

4 mins.

U-Matic

Told by An Idiot

Video of performance work by *T.B.A.I.*

**BUILDING**

*John Hewitt*

6 mins.

U-matic

**WONDERLUST**

*Susan Charlton*

5 mins.

VHS

**WATCH OUT**

*Tracey Moffatt*

5 mins.

U-matic

**TIME IS A RIVER WITHOUT BANKS**

*Clayton Jauncy*

6 mins.

16mm

**MAKE MY DAY**

*Lis Aroney*

12 mins.

U-matic

This short drama is set entirely in a bondage and discipline bordello.

**EMPIRE**

*Ian Haig*

3 mins

VHS

**GLORIOUS DAY**

*Bill Mousoulis*

12 mins.

16mm

**SWITCH**

*Anna Munster and Julia Tressider*

10 mins.

U-matic

Exploratory/experimental documentary on lesbian S&M.

**DISEMBODIED**

*Benay Ellison*

2 mins.

16mm

Experimental animation.

**HISTORY TAKES PLACE**

*Sonia Leber*

25 mins.

16mm



· I N T E R M I S S I O N ·

# SUNDAY 1ST MAY 8.00PM

## PARERGA

curated by Heather Barton

A Retrospective of the works of:

★ **MARCEL ODENBACH** and  
**ROBERT CAHEN**

★ **AS IF MEMORIES COULD DECEIVE ME** 17 mins. 1984/85

Prod: The contemporary Art Television Fund and Goethe Institute  
Boston. WGBH

Act. Piero Bellugi and the New England Conservatory Symphony Orchestra, Andrew Newberg, etc.  
"Manfred" by Robert Schumann, Chaoten entwürfen Africa by Marshall and Trinnermann.  
Editor: Daniel McCabe

★ **DIE DISTANZ ZWISCHEN MIR UND MEINEN VERLUSTEN** 10.30 mins. 1983

(The distance between me and my losses)

colour, sound.

Prod. M. Odenbach

Schubert, "The Earl King", Burundi, "Chant avec Citare"

**CARTES POSTALES** 1984/85

1ER PRIX FESTIVAL INTERNATAL ART VIDEO DE LOCARNO 1985

PRIX VIDÉO CULTURE INTERNATIONAL DON MILLS - ONTARIO 1985

**TROMPE L'OEIL** 8 mins. 1979

Prod: INA

PRIX SPÉCIAL JVC 80

**CARTES POSTALES**

**L'ENTRAPERCU** 1980

PRIX SPECIAL DU JURY VIDEO TOKYO

**CARTES POSTALES**

**CONCORDE** 4.70 mins 1985

Prod: INA

**JUSTE LE TEMPS** 12 mins 1983

Prod: INA

PREMIER PRIX EX AEQUO AU FESTIVAL DE SANS SEBASTIEN SPAIN

PREMIER PRIX DUÈME FORUM DE LA CRÉATION VIDÓ À GRENOBLE 1983

FAIT PARTIE DE LA COLLECTION PERMANENTE AU MUSÉ ART MODERN DE

NEW YORK - ART VIDÉO

DIFFUSION SUR LES CHAINES BELGES FRANÇAISES 1984

INVITÉ É LA 10ÈME AT 11ÈME BIENNALE DE PARIS POUR SES TRAVAUX

VIDÉOGRAPHIQUES.

**CARTES POSTALES**

**MONTENVERS ET SER DE GLACE** 9 mins 1987

Prix Meilleure Bande Experimentale

Festival de Rio de Janeior

Prix Spéciale Distinction au Tokyo Vidéo Festival



## INTERMISSION

★ **DIE EINEN DEN ANDEREN** 21 mins. 1986  
 (As they do, to others)  
 colour, B&W, sound  
 Prod: T.V.T. Frankfurt. "Das Kleine Fernspiele" ZDF  
 Act: M. Heine, R. Riegler, R. Ulacia, R. Klein, etc.  
 Editors: B. Eul, St Fehl. Camera: Klemenž Becker, M. Odenbach  
 Peter Maloney, Mozart, Handel, etc.

★ **DIE GLÜCKLICHE BEGEGUNG** 6 mins. 1987  
 (The fortunate encounter)  
 Prod: Dunja Blazevic, TV Galerije  
 Act: Bojan Lukic  
 Bach

★ **DEM AUGENZEUGEN IM BLICKWINKEL STEHEN** 13 mins. 1986  
 (Dans la vision peripherique du témoin)  
 Prod: Centre George Pompidou Christine van Assche  
 Act: J.P. Daroussin, C.A. Leroy.  
 Editor: Didier Coudray.  
 Bob Moses, Bach, Simply Red, Gershwin, etc.

## · INTERMISSION ·

**BOULEZ-REPON** 43 mins. 1985  
 Prod: COL IMA SON  
 PREMIER PRIX AOU FESTIVAL D'IMAGES ÉLECTRONIQUES DE BOLOGNE  
 ITALY 1986

All works courtesy of the artist.



### ★ **MARCEL ODENBACH**

...Odenbach has said 'facts have become foreign to me. I live more and more in and with moods'. The mood that most keenly characterises his work is melancholy, a quintessential sentiment of the 19th century.  
 ...Odenbach's manipulation of (imagery) focuses attention on the unrealised hopes of the 19th century and their perversion during the 20th... "

— David Bonetti, *The Nation*, America

MARCEL ODENBACH is regarded as one of the most significant video artists in West Germany. His work was selected for **Dokumenta 5** and **8**, for the **Venice Biennale** in 1984. In 1981 the Folkwang Museum in Essen dedicated a solo exhibition to his work. He was awarded first prize at the **Locarno Video Art Festival** in 1984. That same year he received the first prestigious Marler Video Art prize. Odenbach has been part of numerous exhibitions including the "Luminous Image" at the Stedelijk Museum in Amsterdam in 1984.

He was artist in residence at the Centre D'Art de Culture Georges Pompidou in Paris 1987 where he produced the installation "Dans la vision peripherique de témoin". He has recently completed a five monitor installation work. Odenbach was born and lives in Cologne, West Germany. He studied art history and architecture at Aachen from 1974-79.

### **ROBERT CAHEN**

Cahen's work displays an enduring obsession with the moving and the still.

Cahen is a graduate of the Conservatoire National de Musique de Paris (1971); from 1971 to 1974 member of the Groupe de Recherches Musicales de l'ORTF, where he composed several electroacoustic works, and then Charge de Recherche in video-acoustics at the Research section of the ORTF/INA.

He has directed several short films for cinema and TV, including *Karine* (1976), *Ici Repose* (1977), *Arret Sur Marche* (1979), *Musee Gustave Moreau* (1980), and video art strips including: *L'Invitation au Voyage* (1973), *L'Entraperçu* (1980), *Artmatique* (1981), *L'Oubliee* (1983), *La Danse de L'Epervier* (1984, choreography by Hideyuki Yano), *Cartes Postales* (1985, co-directed by A. Longuet and Stephane Huter). Michel Chion contributed to several of these productions as composer.

Robert Cahen is currently working in New York at The Kitchen on a new video/music piece.

WED TO SAT 20 – 30 APRIL

8.00PM

3.00PM

◉ THE LOOP ◉

PERFORMANCE SPACE

curated by Barbara Crampton

Judith Anne ...  
Virginia ...

Away from the ...  
artists in The ...  
piece of film ...  
and movement ...

The standard ...  
feeling of ...  
promise is ...  
illusion of ...  
Yet it is ...  
film that is ...  
Plus ça change, plus c'est la même chose.

With the film loop, the familiar and reassuring structure of beginning, middle and end is complicated. The projector still reproduces the effect of movement, but a movement towards resolution is thwarted by that one splice. One would like to say that with this repetition, this continual movement with no promise of an end, what is ultimately and paradoxically produced is immutability which was formerly the preserve of the nobler arts - painting and sculpture. However, immutability itself is a hermetic modernist environment which can no longer be sustained. Our relationship to the object, more than the object itself is where the concept of change now resides. The more things stay the same, the more they change.

# STAY TUNED FOR PUBLIC TV!



**METRO TELEVISION is currently preparing to broadcast on your TV, in October, November and December this year. The broadcast will be the first of three test transmissions for an Independent Community based TV Station, servicing the Inner Metropolitan and Inner south of Sydney.**

METRO, along with six other 'PUBLIC TELEVISION' groups around Australia, have submitted applications for Test Permits to be issued by the Australian Broadcasting Tribunal. The application from TV UNLIMITED (Melbourne) was the first to be considered by the ABT, and has already been approved in principle. Depending on the success of the tests, we could see Community Television Services established within the next two years. Metro has developed a long term plan for at least three interlinked community stations in Sydney alone.

Community television means community ownership and control, and local community and educational programming - so contact Metro if you are interested in becoming involved in the test transmissions in any of the following activities:

**SUPPLYING PROGRAMS** - we are looking for programs to broadcast during the tests, so if you have made or know of any locally made films or videos (any format - from super-8 and VHS to Umatic) please contact us! As was demonstrated in the SBS Public Television Window Series, Public TV stations will broadcast videos made on any equipment.

**MAKING COMMUNITY VIDEOS** - we need people who are interested in learning production skills, to help groups make special interest programs, and to help with general production work.

**FUNDRAISING** - a transmitter appeal is about to be launched, so we need bright ideas and donations.

**PUBLICITY** - help publicise the Sydney Test Broadcasts and fundraising events.

**PROGRAMMING** - get involved in the programming committee to contribute to decisions regarding what programs go to air, programming style, order etc.

**TECHNICAL** - join the technical working group for transmitter and equipment planning etc.

**The METRO PUBLIC TV COMMITTEE meets every Tuesday night at 7pm at Metro, Paddington Town Hall, Ph 33 53 18.**

The introduction of satellite technology has enabled mainstream television stations (including the ABC and SBS) to broadcast nationally. National television networks are only interested in material that is relevant to a national audience. There is no room for programs - or even community service announcements - that deal with local issues. To date the only real local TV stations broadcast from and are run by remote Aboriginal communities such as Yuendumu and Ernabella. It's time we had local metropolitan services, to broadcast local programs and community news that deal with local issues!

New technology has increased the trend for Australian TV stations to broadcast more American TV. At the same time the Australian Broadcasting Tribunal's regulation of Australian content requirements for commercial TV stations are in danger of being phased out, in favour of "self regulation". Public TV will broadcast AT LEAST 80% Australian programs, of far more diversity than is seen on any mainstream TV station, and will be regulated through audience participation in the station rather than by the aims of advertisers and profit seeking network owners. Public TV stations will be run democratically by a non-profit public company, made up of individuals and groups from within the broadcast area.

The test broadcasts are only the first step towards on-going community TV services all over Australia.



# Sydney FILM FESTIVAL

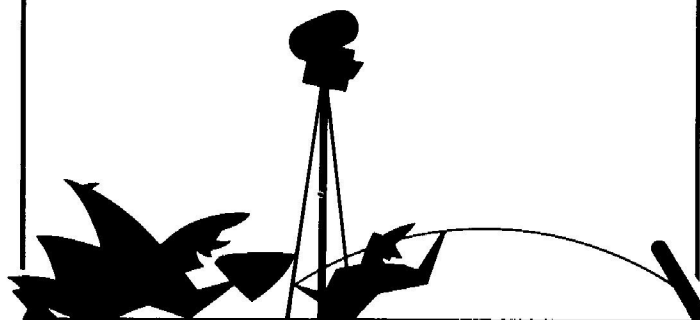
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JUNE 3 — 9

ONE PEOPLE ONE SOUL (pg)

d. Bob Burns

Close to Australia a little known but  
bloody war of survival is being fought,  
West of Papua New Guinea the people  
of Irian Jaya are in a continuous  
struggle against the government of  
Indonesia.

plus

THE SHADOW OVER EAST TIMOR (pg)

d. James Kesteven, Mandy King and  
Denis Freney

On December 7, 1975 Indonesian troops  
launched their invasion of the small  
nation of East Timor. See them here,  
they won't be screened on TV...

Nightly 6pm (excluding Wed. 8)

SNEAK PREVIEW April 25 4pm.

## ONE PEOPLE ONE SOUL

THE SHADOW  
OVER  
EAST TIMOR

SOUTH  
OF THE  
BORDER

THE AUSTRALIAN FILM INSTITUTE  
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MAY 6 — JUNE 9

A new film by David Bradbury  
SOUTH OF THE BORDER (pg)

From the director of CHILE: Hasta  
Cuando?; Nicaragua No Pasaran and  
Frontline. The music of Mexico,  
Guatemala, Honduras, Nicaragua and  
Cuba. The story of Central America; the  
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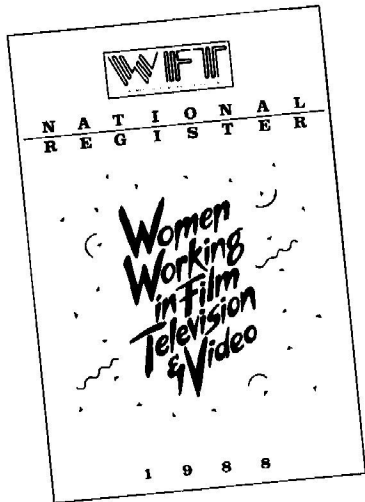
(excluding Wed. 8 June)

SNEAK PREVIEW April 25 6pm.

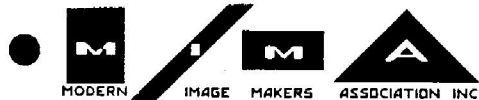
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**EXPERIMENTA**  
 MELBOURNE, NOVEMBER 18 - 27, 1988  
**INVITATION**

Modern Image Makers Association would like to extend an invitation to Australian Film/Video/Performance/Installation artists to submit artworks for inclusion in its 1988 exhibition, **EXPERIMENTA**, from 18th - 27th November.

During the 1986-7 period MIMA, over twelve predominantly theatrical programmes, screened 204 individual works, mainly by Victorian based artists. In 1988 we will broaden not only our area of intake by including more works from interstate and inviting participating artists for a combined exhibition but, along with theatrical screenings, also include film/video performance and installation works.

MIMA will pay artists fees for all exhibited works and, where appropriate, subsidize travel and accommodation for invited artists from interstate.

**PLEASE RETURN REGISTRATION FORMS BY TUESDAY, MAY 31 FILM/VIDEO WORKS FOR PREVIEW BY FRIDAY, 1ST JULY**

Proposed venues for **EXPERIMENTA** are:

Australian Centre for Contemporary Art	Film/Video Performance
United Artists Gallery	Film/Video Installation
200 Gertrude Street, Gallery	Film/Video Installation
National Gallery of Victoria	Lectures
State Film Theatre	Film/Video Screenings
Newman College Melbourne University	Artists Seminars

For further information please contact Judy Schreiber or John Smithies at the MIMA office: Telephone: (03) 6631953 or write to: P.O. Box 2321V, Melbourne, 3001. or call in at: 2nd Floor, 47 Little Latrobe Street, Melbourne.

MIMA is funded by the Australian Film Commission and Film Victoria

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Chaired by **Tony Macgregor**  
at THE PERFORMANCE SPACE  
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*National Centre for Research & Development of the Contemporary Arts in Australia*

**7.30 pm, Monday, May 9, 1988**

Integrated program of speakers and media events/exhibitions

For full list of speakers and other program details call 698 7235

**Cost \$6 • Numbers limited to 140**

Media Night Series in 1988 at The Performance Space is supported through funding by the Cultural Activities Unit of the Australian Film Commission.

# SPLASH

*The Sydney Film & Video Event*



RICHARD WEISS